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YOUR GUIDE TO CFUV FM 102

OFFBEAT

148
april
2000

magazine

Modest Mouse

Super
Suckers

Jeff
Greinke

Giant
Sand

DJ
T-Bone

Sellasie
I Power

April 2000
Issue # 148

QUOTE OF THE MONTH:
The clownish faces of our movers and shakers. Jean Baudrillard

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-DEADLINE FOR ALL SUBMISSIONS IS THE 15TH OF EVERY MONTH-

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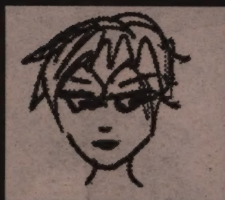
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editorobot: I married a teenaged so and so

Seems days go by a little bit too fast when you're loco dingo, working the grey tinged niner to fiver that gets you down and out in Beverly Hills. It's April everyone, pretty soon all you will need to make life happen is a hoodie and a hand to hold. Spring sunny days means less depression and more smooches, more reasons to go outside, ride your bike and get sour candy in a mini paper bag. April means the end of school for some and just another month for others. Here at Offbeat, it means about as much to us as a kick in the pants. Randy Gelling, he enjoys Spring. You may recognize him from such conversations as "there were only fifty copies of this recording ever distributed, with this particular guitarist, who only played between 1988 and 1990." You may also recognize him from such hairstyles as the mop top and the crazy cartoon wave. Moi, you may recognize me from such conversations as "...shut it, ya a-hole" and "I donut know. I only know I like donuts." As usual I meet and greet you with a special message, a message to the baker's dozen of readers who are at present getting Offbeat ink all over their precious fingers. Enjoy this issue as much as you enjoy life. And if you hate life, then think of your favorite food and enjoy this issue with as much "gusto," if you will, as you would your favorite food. Hamburgers and French Fries, vegetable vegemite, goose poo. Ah hell. Robots. They don't always have a helluva lot to say.



--Lyndsay

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ENTER THE NINJA

By Chris Eng
so72@hotmail.com

So, the government shot down a request from the last six Canadian NHL teams asking for a tax bailout. Well, that's not right. These warriors on ice represent their country and evoke a source of pride and emotional grounding in the every-man. They represent the hopes and dreams of millions of young athletes, and should continue to be given the chance to stay Canadian and to inspire us, one and all. Of course, the argument is that if you give out money to these corporations then why shouldn't other businesses get free money as well, which is a good point, and I agree - funds and tax breaks should be available for whoever wants them.

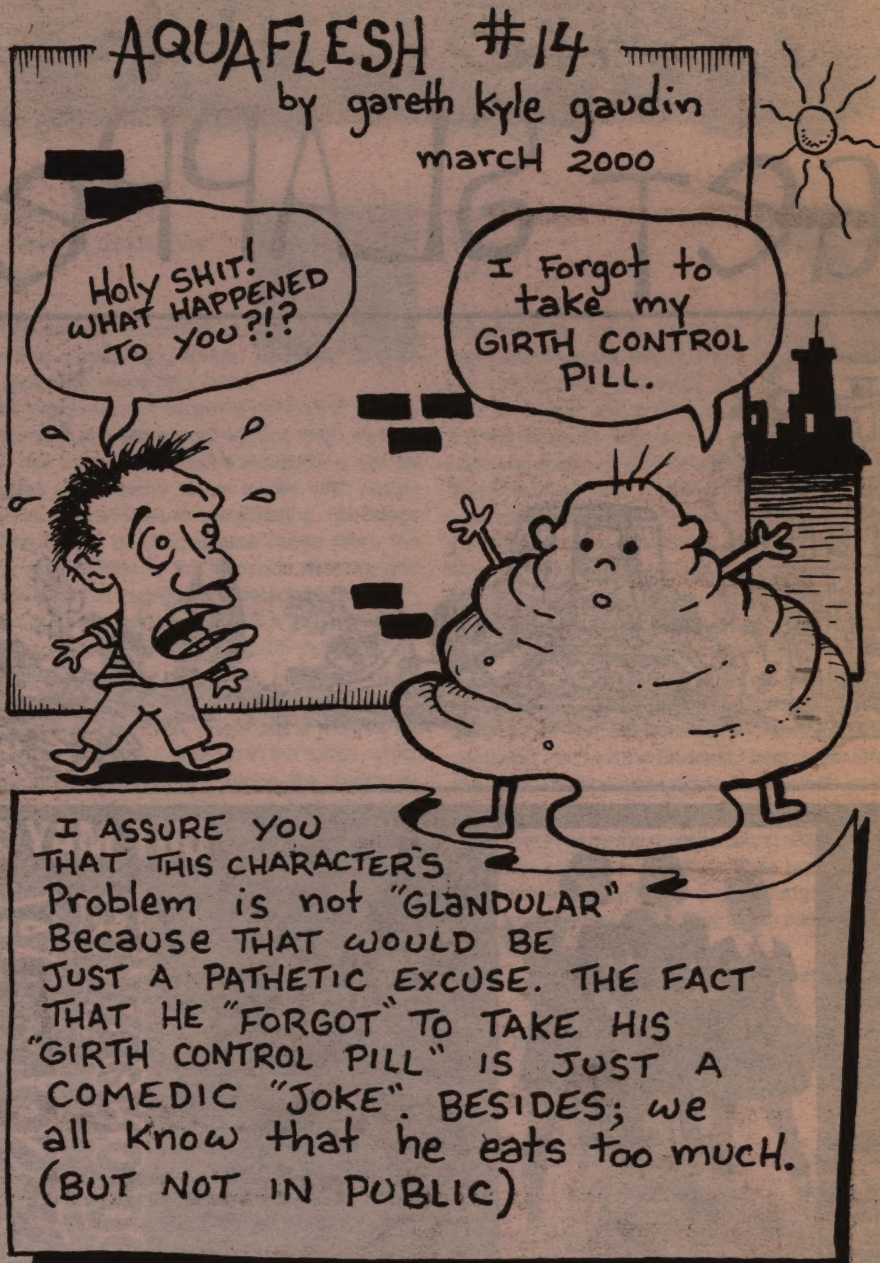
Yeah, you heard me right. Thousands, hundreds of thousands, millions, hundreds of millions - the money should be there for those businesses who want it, with a stipulation. Right now, what we have is a system of corporate welfare. I propose a system of corporate workfare - tax breaks in direct proportion to the amount of community hours completed. And not by any old grunt at the bottom of the chain. Oh no. By the corporate head. If the CEO of some lumber company wants a ten million dollar tax cut, that's okay. We won't make him jump through too many hoops to get it, he'll just have to clean up dog poo in the local park. And if a car manufacturer says they want a \$150 million dollar bailout or else they're going to have to pack up and leave, no problem. We'll give them the money and their chief executive officer can go to the old folk's home and spend some quality time with the elderly.

I mentioned direct proportionality. What we need is a flat scale for converting tax grants into generously donated volunteer time. How does one hour of service for one hundred thousand dollars sound? Might make asking for two-hundred million dollars a little daunting, but who said that life was easy?

If you want the good life, you're going to have to work for it. Still, 20,000 hours might be a little excessive, and in the case of extreme situations we could make allowances for the workload to be spread throughout the Board of Directors and perhaps even upper management. Sure, there would probably be some grumbling, but it might make corporations more inclined to stay in the black and not to let those losses snowball. Think of it as a Fortune 500 incentive plan. And in the case of multinationals, well, flying their senior officers to Canada could be seen as a business retreat which just happens to have some playground maintenance built in.

Plus, you never know, serving soup to the unemployed folks that got downsized out of a job during a season of record profits, trying to see how people live on less than \$10,000 a year, or month for that matter, might give these corporate management people some perspective. Who knows what committing acts of decency for some of the other members of the human race might lead to, even if they're only doing it in order to better their financial position, enabling another buyout which will further erode the economy and give their standards a final push over the edge into moral bankruptcy.

People will say that no corporation will go for this plan and that it's demeaning. Well, it's demeaning for people to have to go to work everyday and wonder if they'll have a job tomorrow because their boss keeps threatening the federal government he'll move the plant to Guatemala unless he starts getting some preferential treatment. It's demeaning for people on welfare in other provinces to have to pick up trash for their five hundred dollars a month, or less, and still have to bicker with their social worker in order to get paid. Life is demeaning, and if it doesn't work for welfare recipients to threaten the people at the local office to get their cheque, then it shouldn't work for multinationals.



Magic Teeth by Gareth Gaudin



Magic Teeth by Gareth Gaudin



MONDAY

HOSPITALITY NITE
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TUESDAY

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into the streets GET SLAPPED

By Chris Cook

You don't have to travel to Seattle, or the Maquilladoras to witness the pitiful disintegration of citizen's rights. Just take a drive through the egg-crate subdivisions of Colwood, past Park 'n Drive Langford, to the Gillespie Road turn-off and find the fractious little Eden that is East Sooke.

On the surface, development, that classic lower island dilemma, is the issue. Do the residents of unincorporated East Sooke want to adjust their Local Area Plan to accommodate the proposed Silver Spray mega-development? The debate over Silver Spray goes beyond the question of rural beatitude versus economic opportunity; it's an illustration of a community turned against itself through the machinations of outsiders determined to move in and make a killing. The fight culminated in the dissolution of the local Advisory Planning Committee, the people put in place to ensure zoning and re-zoning applications fall within the Local Area Plan, and led to a single-issue election campaign eerily similar to Canada's own Free Trade debacle. The run-up to the elections included anonymous smear campaigns, vandalism, physical intimidation, libel suits and counter suits.

What's happening in East Sooke, as in many other parts of the world, is an organized, almost entirely legal, assault on the rights of citizens to define their community. More than 20 lawsuits have been filed against both local opponents of Silver Spray, and others who have expressed concern in published letters to the editor. Ultimately, the effect of the lawsuits, and 'dirty tricks' pamphleteering Richard Nixon would be proud of, is to create an atmosphere of fear, suspicion and discord throughout the community, while stripping citizens of the freedom to participate in public discourse without the fear of being abused by an anti-democratic legal system.

Strategic Lawsuits Against Public Participation, or SLAPP suits, are civil claims citing defamation, nuisance, conspiracy, and malicious prosecution. They have become the weapon of choice for corporate interests, real estate developers, and government officials who wish to silence opposition by taking public debate out of the public eye and into the courtroom. As with the infamous Chapter 11 clause in the NAFTA agreement, SLAPPs claim the right to sue for "...interference with economic advantage." And therein lies the rub; the crux of the matter.

SLAPPs don't seek Justice; they aren't meant to 'win' damages. SLAPPs simply use the law to intimidate and encumber grassroots activists and individuals who have the temerity to stand up for social justice, environment, or community protection in the face of vested interest. Faced with the prospect of ruinous legal bills and months, possibly years, of financial uncertainty, many groups, individuals, and municipalities take the bitter out-of-court settlement pill. This acquiescence often means a humiliating public recantation, printed apologies, and the further encouragement of SLAPP suitors to be.

There are a number of ways you can find yourself being SLAPPED: go around the neighbourhood with a petition; put a sign, or banner on your front yard; report unlawful activities to police; report misconduct by police; complain about teacher misconduct, or unsafe conditions in a school; file a public interest lawsuit; speak as an officer of a public interest group; speak at a public meeting; write a letter to the editor; write an editorial. In short, oppose the interests of the money machine and its minions at your own risk.

The Charter of Rights and Freedoms provides no protection for citizens facing a SLAPP. On the contrary, Canadian law provides the vehicle for the destruction of the foundations of our democratic system. Because there is no penalty in place for those bringing frivolous charges to court, well-heeled corporations and development syndicates are happy to write off court fees as the price of doing business. The idea is to let everyone in the community see what happens to Joe, Jane, or the municipal councillor, when they get in the way of progress. And, of course let them know they'll be next under the wheels if they open their mouths.

The proliferation of these suits in the U.S. has led to anti-SLAPP legislation in more than a dozen states, with others proposing similar protective measures for citizen participation. During the recent provincial NDP leadership campaign, Premier Ujjal Dosanjh expressed concern about SLAPP's and promised his government would introduce the Public Participation Act, but so far, there has been no "Request For Legislation" filed; a necessary first step in getting legislation going. At this date, there is still not a single jurisdiction in Canada protecting that most fundamental democratic right; the freedom to bitch fearlessly. The failure of Canadian legislators to address this legal assault on democracy once again proves the point: Canada and the Canadian judicial system is open for business.

Globalization, integration, harmonization; if we can spare a moment to cast a glance back at just one lesson the hoary old twentieth century has to offer, it is this: nothing happens in isolation. Relativity is more than an equation, it's a great truth. We are connected to the world and everything that happens outside our comfortable enclaves is also happening within.

Chris Cook is the host of Guerrilla Radio on CFUV 101.9, Mondays between 5 and 6 pm.



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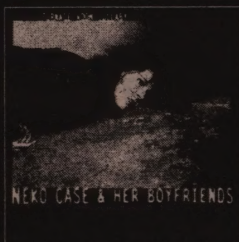
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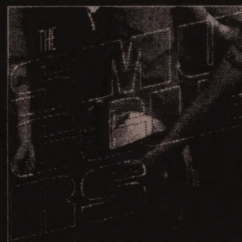
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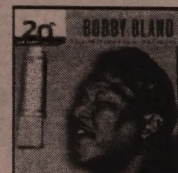
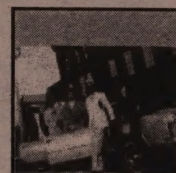
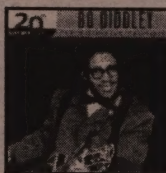
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The Supersuckers recently played a sold-out gig at the Icehouse. They sound like the mutant crossbreed of Johnny Cash, Damien (the Omen), and the Ramones. A music reviewer once called the Ramones "four smart guys pretending to be four dumb guys." The Supersuckers pull this off as a way of life. They've been doing what they do for over 10 years, or forever (depending on how you look at it). The 'Suckers are an awesome band that totally rocks out. If you were at the Icehouse, then you know what I'm talking about. Plus, Eddie Spaghetti is a hilarious guy with a natural talent for being the 'master of ceremonies'. They promise to come back soon.

Uncle Krusty: OK, this is dinner with Eddie Spaghetti (bass and vocals), Ron Heathman (guitar), Mr. Dancing Eagle (drums), and sound man extra-ordinaire Dave Fisher.

Eddie: Inventor of the "Fisher Collar", the first legal auto-erotic asphyxiation device. Did you hear about that? They've got something called the "Fisher Collar", it's legal in England, and it's designed specifically for auto-erotic asphyxiation (general laughter).

How important is this whole 'pact with Satan' thing to the Supersuckers' career? Is it the main reason for your longevity in the business, or more like the 'icing on the cake', you know, that kind of sealed the deal?

Eddie: Well, if we told you then we'd have to kill you. (Taps his pentagram pinky- ring).

Ron: Yeah, you know, we're not really supposed to talk about it.

Good answer. That was just a test, I had to make sure that you were who you said you were. When you're talking about the Prince of Darkness, you can never be too careful.

Ron: Let's just say that he's a great 'P.R. man' and he has really great art.

So, how long is the tour for Evil Powers of Rock 'n' Roll going to be? You've been on the road since this past October, right?

Eddie: Yeah, its been on and off since October, and it's going to continue until every single damn kid has a copy of this new album. We're not going to record a new album until everybody's bought this one. And that includes everybody in Canada. It could be forever. We're gonna be the first band to sell a billion records. One, by one, by one....

Ron: I don't know the math, but I'll probably be dead by then.

Eddie: We're gonna be like Menudo, and they'll just keep replacing the members...

Or like on Futurama, how they have all those celebrity heads in those glass tanks. You guys will just be touring heads...

Eddie: Well hey, we might be alive long enough for that to happen. Did you hear about how some guy got a hand grafted on to his arm? And it actually works. It's a whole new hand, and it was somebody else's before he got it.

Ron: And I heard they were going to start doing that with heads.

Eddie: What? What are you talking about, Ron? What were you talking about (points to me)?

(We talk about disembodied heads for 5 minutes.) What is the most amount of cops that's ever shown up at one of your gigs? Like the show being busted up, or arresting you all and carting you away...

Ron: Most of the time we don't get to see it 'cause they're outside while we're playing, so we'll hear about it afterward. Like one time someone got stabbed in front of where we were playing... I think we were in Alabama, there was hardly anyone at the show, but as soon as it happened everyone cleared out to go see what was going on...

Eddie: Naw, it was in Lafayette...

Ron: Oh yeah, it was in Lafayette, Louisiana, or somewhere down there...

Eddie: Yup, there was a lot of cops at that scene. And there was a lot of cops at our recent gig in Houston, Texas. There must have been at least... oh I don't know... probably, six or seven cops at that show just while we were playing. And then outside- who knows? (laughter) Yep, lots of cops....gunplay....bar fights....you name it.

Ron: Do Russian soldiers count as cops?

You mean that division that got lost in Chechnya?

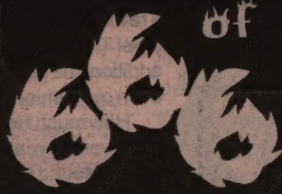
Eddie: No, no. We played a show in Russia and they had, like, about 1,000 soldiers... guards... guarding the grass so no one would step on, or mess up the soccer field. Soccer is important to those Russians. Which is ironic, since they suck at it (general laughing).

Ron: So, if Russian military personnel count, that would be the most cops we've ever had at one gig.

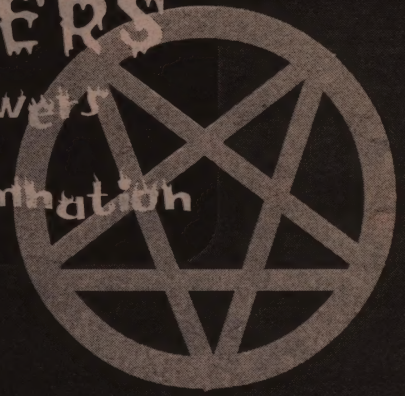
Eagle: It was amazing. We were set up to play to the field, the grass came right up to the stage. We're thinking that people will be packed up all close in front of us, going crazy, and then we start the show and they're all sitting on the perimeter track. It was bizarre.

SUPERSUCKERS

Dinner with the powers
of hellfire & damnation



by Uncle Krusty



So what would be a favourite gig that stands out for you guys?

Eddie: Well, we played a gig at the Roxy in L.A. and Willie Nelson came out and did about five songs with us. That was pretty damn cool. [Note: this was the tour in support of their awesome country album *Must've Been High*].

Ron: Yeah, the crowd just elevated, and it was a magical sort of night. Actually, one of my favorite gigs was the first time we played in Spain.

Are they more into it over there? Do they freak out for American bands?

Ron: Well, they just freak out for rock and roll. We were on a package tour, we were the openers on this tour, but when we got to Spain the promoters wanted us to headline. For some reason we were just really hot, I don't know, but the gig totally sold out because of us, and we went on stage and we couldn't even hear our instruments at the start... they were cheering so loud it was deafening.

So why did it take you guys so long to come back to Victoria? You haven't been here for a really long time, yet you live so close to us (Seattle area). Is it because of the ferry thing?

Eddie: It's the whole "Tinkerbell" thing. We're not good with that (general laughing). No, to tell you the truth, there's no good reason...

Eagle: Well, we just started coming back to Canada recently. We sort of made a vow after...

Eddie: Let's just say it was one cavity search too many.

Eagle: Yup, so we totally swore Canada off for about five years, and we stuck to it. I was actually surprised at how well things went this time...

If you were millionaires and could headline your dream concert, who else would be on the bill?

Eddie: Well, I don't know, I mean we basically do that right now (satisfied chuckles around the table, then heated debate involving resurrections from the dead, go- carts, hot tubs, exotic dancers, fire eaters, David Lee Roth and Van Halen...)

So can you name some country favourites? We already talked about Willie Nelson...

Eddie and Ron: Steve Earle, Hank Williams, Roger Miller, Buck Owens, Billy Joe Shaver, George Jones, Flat and Scruggs, Bill Monroe, Bill McRory Band, Gerry Reid, Lefty Frezell, Johnny Cash, Emmy Lou Harris, Merle Haggard, Dwight Yokam...we could go on forever

Who would you pick to win in a Texas cage match between Marilyn Manson and Ozzy Osbourne, timewarped from 1974?

Eddie: Alice Cooper.

After dinner, we drank human blood from a skull-shaped cup, used illegal firearms to kill some corporate executives, and went on a rampage with Dave Fisher's monster truck. Shout at the Devil, baby.

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JEFF GREINKE

CONJURING A SENSE

(PLACE)

By Steve MacIsaac

If you happened to see the documentary film *Genghis Blues*, you've learned a little bit about Tuvan music. Tuvan music evolved out of an animistic belief in the spiritual power of the natural world, a power that they believed was manifested through the sounds made by both living creatures and inanimate objects such as the sound of a river, or the echoes produced by a mountain range. Tuvan Music developed through mimicking the sounds of the natural world, such imitation allowing the herder-hunters through whom this music evolved an opportunity to become one with their surroundings, to put oneself in the essence of the object or animal being imitated. The result is sounds that are as lush, powerful, resonant, and, occasionally, unearthly.

The music of Jeff Greinke bears no stylistic similarity to Tuvan music, nor does it seem to be a particular influence. Yet Greinke's work, like the music of Tuva, carries with it such a strong sense of place that it seems difficult to believe that his work is some manifestation of the animist impulse described in the above paragraph. According to Greinke, however, while his music is definitely rooted by his surroundings and travels, "there's no real conscious effort on my part to recreate any of the places I've experienced. It's more of a result of being influenced strongly by my environment. I'm inspired by the sounds of the natural world, both industrial and wilderness areas, but when I'm in the studio I work with sounds that are texturally interesting to my ears."

The result is music that has been variously described as ambient, environmental soundscape, darkly atmospheric, moody and haunting. Such labels succeed in capturing one aspect of the music, but are inadequate in capturing the particular qualities that Greinke brings to his compositions. "I think what people are trying to get at with these labels is to describe the more visual and experiential elements of my sound. I'm very much interested in creating a sense of depth, setting up spatial relationships between the sounds, evoking mood through the mental imagery sounds create. Ambient is so broadly used today, but it is accurate in that a lot of my work is about conjuring a sense of place. It's a constant dilemma to try and describe the kind of music that I do in ways that aren't wordy-- I can't

come up with any better labels myself."

The atmospheric quality of his music comes naturally to Greinke: an early interest in weather patterns, particularly violent phenomenon such as hurricanes and tornados, led him to study Meteorology at Penn State University. It was here where a fellow student-film maker and musician "introduced me to a visual and aural world that I had not been open to prior to our meeting. He got me listening to everyday sounds and seeing everyday objects around me in a way that was a lot richer than what I was used to. He encouraged me to join him in the electronic music studio to start making music. He was coming at his music from a more sound-sculpting approach, and I just fell naturally into that. This all happened simultaneously to me

experiencing my surroundings in a much richer way than I was used to, and it all just worked its way into my music."

Although Greinke has worked as a solo artist for most of his career, there has been an increase in collaborative projects over the past 5 years or so, working with vocalist Romero in the duo Hana, drummer Michael Shrieve on his new release Ride, and in the eclectic combo Land (2 releases to date on labels Extreme and Periplum and a new one due out this year). However, his appearance at Open Space will be a solo. When asked how he duplicates the subtle, layered effects of his recordings in a solo performance, Greinke states that most of it is done live. "I don't use backing tapes or DATS. I do mostly the same kinds of

layering as I do in the studio, but involving more improvisations. I have a number of delays and looping effects that help create layers while keeping the sounds distinct from each other. My sampler has a large internal memory, so while many of the loops that are made at home, they're incorporated live. I use a synthesizer, trombone, voice, the odd bell. I don't play acoustic instruments that much, but it does involve multi-tasking, and that's a lot of the fun. For me performing the kind of music I do, I have to set it up in such a way that's involving on my part, physically and mentally. It's more interesting for the audience that way, as well--it gives them something to watch. Certain pieces have more physical involvement and more physical humor. While some really quiet pieces require less physically. Also, during some of the less visual pieces in terms of my performance, my partner is going to be presenting slides behind me, which I haven't done in a while. Hopefully moving through all these different phases, will keep the performance fresh and alive and changing."

Jeff Greinke @ Open Space, Sat April 22 8:00 PM. To hear the complete interview, listen to Caravan on Tuesday April 18 @ 5:00 PM.

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Mouse That Is Modest.

all on the same labels and shit, and vice-versa, and things. The whole has been kinda really odd. I don't want to make me schizophrenic the and I just fly to Seattle or whatever a week and a half. What am I... I'm

nt stuff like emo and hardcore? essing the same..

was an alright idea at at out so much. Fugazi es of Spring already 'n' more do you need. Florida where they're l these bands that do ow it's just like, jump in your milk, sucker. e kids dress exactly as well be frat boys Finch. It's all the same

stuff that you wanna

drunk guy who was ight...)

d y'know, it gets old s got some fool who y't want to talk to you, ut he's gonna say it, grab you by the head about miscellaneous to just come up and know, and they prob- e people you wouldn't mind talking y fuckin' fools who come up and talk ve got to say, which is nothing.

ve only seen you guys in bars.

strange. The conversation slowly

progresses from strip-clubs, to video games, and Tony Hawk Pro Skater. Then Issac goes to get more beer, and the conversation switches to movies, later we learn the Modest Mouse boys like girls with crooked teeth, and are anti-braces. We talk about cavemen living until they're only fourteen, then we talk about how lame we all were at fourteen. The topic switches to fighting, and Danielle is Issac's demonstrative model for his fighting strategic maneuver, which is much like a tango that draws blood. Danielle does a great scream as she's almost dropped to the floor, then swooshed back up again. Lindsay does a comprehensive play-by-play at this time. Then the boys talk about various fights they've

been in, and Issac has advice: "Don't break a Snapple bottle and use it to fight with, because it is held together with Styrofoam, and your opponent can crush it in your hand." We then talk about 40-foot robots. Finally the topic turns to death, and ways you can die, including mass body piercing, nicotine patches, drowning, asphyxiating in space, and hypothermia...

Okay, so what's new? What's up? What's coming out?

I: We've got the singles compilation just out. It's good if you don't have a record player, and y'know, I don't buy singles when they all come out, I've got a couple of singles by a band and that's really all you're gonna buy... And there's stuff on it off the full length that were only off the vinyl versions... And we just recorded all this stuff

for Epic.

Okay, so any closing words?

I: No, not really, and things.

--Photo by Chris Taylor



APRIL SHOWS

SAT 1ST-DAYGLO ABORTIONS/ LUMMOX

WED 5TH-MURDER CITY DEVILS/ GAZA STRIPPERS/ GLUECIFER

THURS 6TH-DJ HIPPE

FRI 7TH-FETISH SHOW

SAT 8TH-DANKO JONES/ FAST JACKET

THURS 13-DONALD GLAUDE

FRI 14TH-CHIXDIGGIT/ HUEVOS RANCHEROS

SAT 15TH-JP5/ MUDSLINGER

THURS 20TH-JOHNNY FIASCO

SAT 22ND-SKA NIGHT

WED 26TH-TRISTAN PSIONIC/ CROOKED FINGERS

THURS 27TH-FREAKY FLOW/ DJ FLIPSIDE

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ROOTS REGGAE: SELASSIE I POWER ALIVE IN CANADA

By Dane Roberts

Sometimes with a steady stream of reminders that reggae music's birth was in Jamaica we tend to forget that it has spread its wings to all parts of the world. So when it comes to going to reggae shows it's hard to remember that we don't always have to wait for roots reggae legends like the Meditations, Culture, and Jimmy Cliff to cure our 'reggaemyelitis.' Better yet it's nice to know that here in Canada there are many good reggae bands that can help both fill the gap and compliment the roots artists that we always yearn to hear.

The Toronto based roots reggae band, Selassie I Power is a perfect example. Selassie I Power has been together since 1992 and has played in various neighbourhoods around Toronto. Their most current album is titled *King of Kings* and they are also working on a new one called *Reggae Planet*. The band consists of drummer/ vocalist Sunray, Uncle Dropsi on bass, Fredlocks Asher on keyboards, Danny on guitar (who played on the latest Yabby Yu album), Sister Julie on vocals and Kwabena Reuben the lead singer. Two years ago, they won best reggae album of the year at the Canadian Urban Music Awards. In February of this year they opened for Culture in Vancouver. But right now as Reuben said at a gig at Steamers Pub on March 18th, they are on a mission. "Just as Terry Fox ran across Canada to help people who had cancer, we're going across Canada on a mission to spread our vibes with our music." With Victoria being their last stop on the tour now their mission will be to hang out and play shows here on the west coast (mostly in Vancouver) until they go back east in the summer.

Musically, Selassie I Power are solid. Their performance at Steamers was nice as it offered a good serving of their roots reggae originals mixed in with some covers (mostly Marley ones). Notably the heavy bass guitar of

Uncle Dropsi and the vocals from Sister Julie and Sunray really stood out. Sunray's vocals used dance hall and hip hop influences that were successful at not taking away from the overall roots reggae feel of the band. In one song his vocals sounded similar to those of the legendary U-Roy. Sister Julie's harmonies were smooth and her feminine voice definitely added to their sound. She especially impressed the crowd when she sang a solo of Bob Marley's "Dreamland." Sister Julie added after the show, "We like to play mostly originals because if you start playing a lot of covers all the time your band will predominantly be just a cover band." The band's hip hop influences could possibly come from the tastes of Uncle Dropsi who used to spin hip hop. Dropsi says he likes listening to artists such as Eminem, EPMD, and Busta Rhymes and says "If the beat is sick, I'm totally into it."

Besides spreading their own message and that of the "most high" some of the band's members are not afraid to reveal that some of their favourite things are purely Canadian. At the gig at Steamers, Asher asked the crowd, "Where's the Blue? [Labatt's] I need something to keep my throat wet." And after a show they played earlier in March Uncle Dropsi said that he and Kwabena Reuben are big hockey fans. Dropsi's favourite team is the Toronto Maple Leafs (who's jersey he proudly sported at the gig). After their performance I said to him, "Did you know the Leafs lost 5-1 to the Atlanta Thrashers tonight?" He replied, "Actually it was 4-1. I know they played really poorly but it's hard to expect a team to get pumped up to play another one that is so low in the standings."



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t-bone learns us in the art of house

By Miranda Post

"Not everybody understands house Music...it's a spiritual thing...a body thing...a soul thing," coos a luscious voice on Eddie Amador's club anthem, "House Music." It's true, not everyone understands house in all of its facets, from funky to techno to jazzy to deep. But, with the guidance of west coast purveyors of groove, we can try to understand it. Tyler 'T-bone' Stadius was in Victoria last month to teach house fans the art of clean, soulful spinning.

St. Patrick's Day 2000. While the status quo slurped up their green beer, a lucky gathering of deep house students, fans, and players gathered in the Neptune Soundbar to listen to the clean Canadian stylings of DJ T-bone.

Tyler 'T-bone' Stadius has done a lot of things for the house music scene west of the Rockies. He is co-owner of Bassix, the "tightest ship" on the West Coast in terms of record and equipment stores, said local DJ Dub Gnostic.

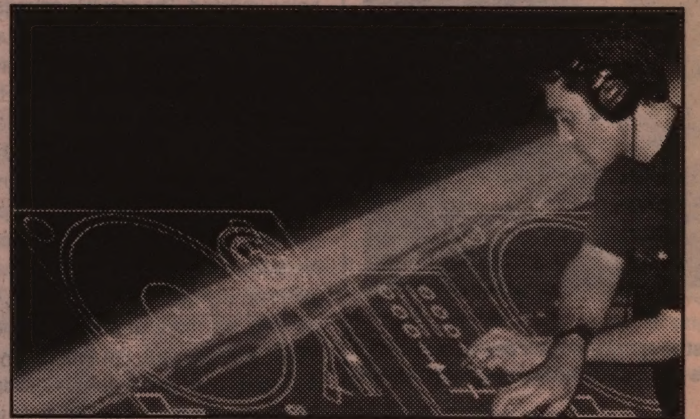
Stadius is also the co-founder of Sonar, a two-and-a-half-year-old Vancouver nightspot growing in both local and international stature. Sonar is located in the old

Town Pump, a Gastown bar that was famous for bringing in big-name rock acts. Now Sonar has replaced the Pump's reputation with its own: the place to see renowned electronic artists like Metalheadz, Carl Craig, Kruder & Dorfmeister and Doc Martin, to name a few.

Sonar isn't just about bringing in the huge, foreign electronic/house names though. The club also showcases artists from Vancouver like DJs Leanne, Vernon and Luke McKeehan. And it gives foreign performers an opportunity to taste the inspirational beauty that the Left coast offers, not to mention its vibe.

"I've read interviews with DJs who've been to Vancouver. They're asked 'what are some of your favourite places you've ever been?' A lot of them say Vancouver or Victoria. You know we've got the scenery, the decent clubs. It's something that we take for granted. We're spoiled," says T-bone.

"There's a lot of labels in Vancouver, a lot. You know, Lowdown, Leaf and Nordic Traxx. Those are



*Momma always said practice makes perfect.
T-bone obviously took her advice.*

really good labels as far as house goes. They definitely put the shit on the map," he says.

Sonar and Bassix also provide T-bone with daily opportunities to practice spinning, something he compares to an addiction. "I have three portable decks (kinda like the Fischer Price ones but with more buttons). I can't understand people who don't play for long periods of time or who just don't have their own decks," says T-bone.

Momma always said practice makes perfect, T-bone obviously took her advice. The DJ has over 20 mixes on tape or CD. He also produced two tracks called "Be Willing" and "Treat Me Right" on an album for Stylus Recordings. The tracks, featuring vocals by Vernell de Long, are soulful representations of what Stadius has to offer the production world.

Magazines like ID, Mixer, XLR8R and MixMag have all recognized T-bone's mixing talents, from his drum and bass adventure on the *D&B* mix tape to his most recent mix "Absorb", which is an earthy, deep house continuum of tribal sounds, dub and marimba-like simple beats.

In 1994, two years after T-bone moved to Vancouver from Toronto, XLR8R recognized him as an "originator of the house scene in BC." Since then, he's released a number of deep house mixes and *Necessary Pieces*, a compilation of all-Canadian house on the Nordic Trax label.

Necessary Pieces is a sexy, dance-able deep house mix with the odd vocal sample and techy interludes. The CD contains tracks from the Toronto production duo, Dino and Terry Demopolous, as well as Luke McKeehan, Aaron Quist and Peter Hecher.

"There are a lot of European and American DJs and producers out there making music," explains T-bone, "but there are also a lot of awesome things coming out of Canada. So many people have started working on music and really good stuff is coming out."

Respect and variety are other lessons that the 10-year veteran has to offer.

"Tyler's got an excellent reputation for being fair," says Dub Gnostic, "All his stuff is legal."

Legal, in mixing and recording terms, is defined as giving credit to the people whose songs appear on your mix tapes and compilations, as well as paying due royalties. "If you do things really openly, the industry gives you respect," says Dub Gnostic. Part of this openness is the variety that always exists in T-bone's mixing, whether it's live or recorded. When he arrived at the Sound Bar on St. Paddy's day, he had a shoulder bag, pack of light-blue Extra gum and two crates of records. Carting two boxes of records around is, as Dub Gnostic says, a signature of "someone who has their own sound."

Complying to dance floor needs and wants is something else that professor T-bone does well. His sets are always tight, smooth and flaw-free. The four times I've seen him play in Victoria, out of his 25+ performances here, his taste in music is always representative of both the spiritual and physical elements of house. Not once have I seen a dance floor empty when DJ T-bone is in front of it. And not once has the crowd moved in the same manner.

Whether you see Stadius spin in Victoria, Macedonia, or London, he always adds to your understanding of house, no matter how long or little you've appreciated this body, soul, and spiritual phenomenon.



**OH MY GOD!! OFFBEAT IS EATING MY BRAIN
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RRREEVVVEEIIWWWS

The The
NakedSelf
Nothing



This is the first album of new material from The The in seven years (the last album in 1995 *Hanky Panky* was all Hank Williams covers). Although they have been around since 1979 these once underground darlings have slipped back into obscurity in recent years. They only recently resurfaced into my memory when a friend was given an old EP and neither of us could remember what the record sounded like. We put on the record, had a listen and wondered what ever happened to The The. This new album is the answer and a pleasant one at that. Since The The's recording hay days had been in the 80s I feared for the worse upon placing the new disc into a CD player, as I didn't like most new music during the 80s. The result was not what I expected, the album opened with a heavy number which was unlike anything The The had done during the 80s and the pleasant surprises continued from that point on. Sound scape pieces tie the songs together without being excessive, facilitating the flow from one track to the next. This album is one of the few that I have heard recently that was strong from beginning to end. None of the tracks sound as though they are filler, but the album is short (under 50 min.). This is something that I always thought was a problem with the CD format, in that some people think that it is necessary to use the entire 74 minute recording time even though they don't have enough good tracks to fill that much space. This album though was strong from beginning to end.

Rainbow

Drowningman
How They Light Cigarettes...
Revelation Records



Drowningman have a new EP to mark their move from Hydra Head to Revelation. An odd move considering the company they're now in. I imagine Revelation just wants to expand its offerings to the public. But as far as the music goes there isn't anything drastically different from previous Drowningman stuff except more singing instead of yelling. They play tight hardcore in the Hydra Head vein and I think they do a good job of it. Also seems to have a bit of emo band. Not at all.

Ben

Midtown
Save the World, Lose the Girl
Drive-Thru Records



Midtown have been said to sound like early Jawbreaker, it's pop punk with an emo twist. I originally decided to give this a spin because of a few things; first being that it was described as having emo learnings, and second, any record label that has "I Love Mullets" as one of its slogans is alright with me. Midtown also supports the animal rights movement, which is very cool. Upon listening, I was quite impressed. It is a good mix of punk-pop meets emo instrumentals, the same being true with the vocals. Reminiscent of bands like Saves the Day, or Alkaline Trio (both being a few of the band's favorites), the early Jawbreaker comment not being too far off.

Lindsay Cooper

Millencolin
Pennybridge Pioneers
Burning Heart

This album is a piece of unoriginal dog turd. I know it must be somewhat difficult to release an original album in this day and age of musical overload but I don't think they even tried. The band bio reports "an evolution away from the upstroke guitar riffs and ska rhythms of the past." I really liked those. In place is a power chord playland. Millencolin can't even write fair sappy pop lyrics, never mind a half catchy anthem. If this album is lyrically stimulating so is the rattle and hum of the old fan inside my computer. If you like this album you can come over to my house and I'll flip the big red switch that turns the computer on. We can pretend to sing along while bopping around. Maybe I just had high hopes.

Tim Lawrence

Dynamic Syncopation
Dynamism
Ninja Tune

Hands down this is one of the best hip hop albums I've come across in awhile. This record features the smooth as slick scratches of DJ Ollie Teeba from Herbaliser, and the goods only begin there. What differentiates this album is the contrast between complex instrumentals and minimalist lyrical tracks. Poly-rhythmic progressions driven by blues basslines, utilizing a mosaic of samples from lo-fi symphonic strings, to dirty 30's style skat loops overlaid with lounge piano. All these obscure samples are interwoven into a textured melodic sound scape. There is also an unsuspected twist in the delivery of these instrumentals, instead of the conventional layering of poly-rhythms, the sounds are joined together like a musical chain-link. Dynamic Syncopation breaks it down to one MC and a percussion loop. This emphasizes lyrical style and ability reminiscent of hip hop origins, instead of the bullshit monorepetition of MTV glam rap. And finally, a big up to ingenious studio production that manages to capture jazz-like spontaneity. Oh by the way, did I forget to mention, this album ass-kicks!

Martino Tran

Quickspace
The Death of Quickspace
Matador



This record is an explosion of diverse and interesting songs arranged with talent and precision. Quickspace's sound is confident, aurally pleasurable and pleasingly variant; their style is much like that of Stereolab's computer-y surreal sampling and catchy tunes mixed with poppy fuzzy Pavement/Pixies-esque guitar. The songs on *The Death of Quickspace* range from the happy and bubbly to the hypnotic droning and melancholy. The vocals are a delectable harmony of both male and female, much like those of Yo La Tengo, sometimes downplaying the male and upplaying the female, or vice versa. The tunes which they sing are often mesmerizing, catchy, repetitive, and very harmonic. There are a wide range of complex melodies to listen to in the songs, which are frequently ethereal and trance-like, maybe including spiky pop-ish guitar, or a fuzzed-out flat country slide. Even more frequently there's a little of both. This album fails to disappoint me in any way; it is extremely diverse, and most definitely worth your while to listen to. Go get it now!

Danielle Prokop

Race
Race
Indica



Imagine this: you're strutting down the sidewalk, you're looking hot, the sun's shining on your face and you're flashing everyone you see a great big smile that says, "I feel so good, I don't care who knows it." Then suddenly a powerful force takes your head and smashes it to the curb, turning your face into borscht. Ready for more, you rise to your feet, wearing a toothless, bloody smile...this is what the self-titled debut album by Race feels like. Hamilton's kings of reggae-punk, they deliver 13 delicious tracks for those who savor the perfect mixture of groove melodic and cranium-crushing thrash guitar. Although the lyrical content covers typical street-life terrain—smoking weed, selling weed, dissing the cops, etc—it comes with an inspirational message. On "U-B the Baddest," lead singer Ronee delivers, "The one who could rule the whole earth, it be you kid, if you utilize the skills in your head." *Race* might not be the most profound album to come down the pipe, but in today's stale world of electronic music it's definitely a refreshing kick to the head, reminiscent of the epic mosh pits and stage dives of your youth.

adambomb

Cat Power
The Covers Record
Matador

I must have heard the Stones' "Satisfaction" a million times in my life. I never heard it sung like this. While Chan Marshall's previous two records *Moon Pix* and *What Would The Community Think* feature her amazing gift for sparse yet beautiful songwriting, *The Covers Record* seems like something that came before. In a way, it probably did. She covers "Salty Dog", "Sea Of Love", Bob Dylan, Smog, Lou Reed and others—music which has clearly informed her own—and somehow she makes it all hers. Maybe you've heard these songs before. It doesn't matter. You've never heard them like this. The arrangements are sparse, with minimalist guitar, autoharp and piano accompaniments to Chan's voice. And what a voice...something like what might come out of Bob Dylan if he died face down in a barrel of whisky, came back as a southern belle, saw the world set fire before his fifth birthday, then decided to sit out on the back porch the rest of his years, smoking cigarettes and warbling to the birds. There's just something about this girl I can't communicate. Buy her records and you'll know.

Christina Nilsen

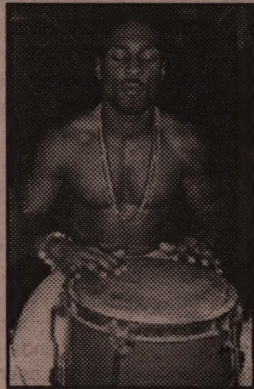
New Waver
The Defeated
Endearing Records

Tragedy. New Waver delivers exactly what the title says: a vast collection from the stories of the defeated, and other vicious soundbites, combined with their own musical score, which ranges from electronica and industrial to melancholic rock riffs. There is something wrong in Queensland; New Waver is both disturbed and disturbing. This is Consolidated for the seriously suicidal (avoid this album if you are, this is a serious warning). The CD is the epitome of victimized; it left me feeling as if there was no hope for the future, I paced back and forth across my living room and looked out my window constantly. Altogether a very alienating experience I have little desire to repeat on a regular basis, though the album has the redeeming quality of being constructed in a very honest and desperate way which grants it my own personal seal of approval. "Psychology of Winners," is a particularly good attack on positive mind-over-matter corporate brainwashing and "Dying Patients," is a sad but beautiful *momento mori* that reasserts the human desire to survive through the ugliness. The perfect song to end a laborious, seventy minute reality check that begs the question why. Complex and intelligent, sad and satirical, a worthy item for anyone who doesn't mind feeling lonely or remembering that pity is a form of love. Pure soul-bashing for martyrs.

jennym

hype of the month!

D'Angelo
Voodoo
Virgin/Cheebea Sound



I know all the indie-rockers of the world are going to think I'm nuts to like this album, but once you get past the lame-ass cover, cheesy video and crappy single "Untitled (How Does It Feel)" (the radio-friendly product of an outside producer/ringer) you'll find one hell of a good R&B/soul album. It's little over-produced, sure, but better than Lauryn Hill and on par with Erykah Badu's best. D'Angelo writes, produces and plays most of the instruments on this album and so has been able to avoid the producer-puppet model that has dominated R&B from its commercial beginnings—personally, I blame Berry Gordy. There's a heavy Sly Stone *There's A Riot Goin' On*-era influence with the blunted beats, stuttering bass and political lyrics plus a definite Gaye/Mayfield vibe with D'Angelo's cool falsetto vocals up top. "Feel Like Makin' Love" turns a sickly disco semi-hit into an authentically chilled groove while "Chicken Grease" is a minimal interaction of guitar, bass and drums in the James Brown tradition of party music that puts the commercial overkill of "Untitled..." to shame. Not quite the second coming of the Godfather of Soul, but maybe the trailblazer who clears the path for a real revival in soul.

Randy Gelling

The Huntingtons
Plastic Surgery
Tooth and Nail



Are these the Ramones, or the Huntingtons? The first song 'I wanna be a Ramone', says it best. The CD cover is filled with pictures of these boys in tight blue jeans, black shirts, leather jackets, and shaggy hairdos, not to mention those black Chuck Taylor's! This CD is filled with punky-pop tunes about girls, independence, and angst (the song 'I don't wanna go out with you'). If punk-pop is your thing, this is a cute little catch, or if you're a Ramones fan (these guys have 2 full-length Ramones cover albums) So if your not looking for anything too super original, and dig that imitation thing..

Lindsay Cooper

Mary Timony
Mountains
Matador



This solo album from the lead singer/guitarist of Helium is bardic and blends fantasy with reality in a strange and innovative symphony. The lyrics are very poetic, and amply laced with imaginative dream-like images reminiscent of a Tolkien novel, but with undertones of modern concepts. Timony's voice is very pleasant and harmonic; often sweet and airy, or lazy and hypnotic. The melodies she concocts are very pretty and sing-songy. The songs themselves are a delicate, sometimes eerie combination of complex piano jingles, haunting string instruments and guitar riffs, which change from chunky full slides to poppy light melodies. They remind me almost of excerpts from role-playing video games; they all have a medieval fantasy feel. *Mountains* is a diverse melange of instruments to stimulate your aural sensors, but the music itself may be an acquired taste.

Danielle Prokop

Funkmaster Flex & Big Kap
The Tunnel
Def Jam



New York DJ, Funkmaster Flex, famous for his *Mixed Tape* compilations, has once again put all the big mainstream names of rap onto one album. Snoop Dogg, Ruff Ryders, Eminem, Dr. Dre, Method Man, Redman, Raekwon, Jay-Z, LL Cool J, Nas, Mary J. Blige, L'il Kim and others all make an appearance. Unfortunately *The Tunnel* represents everything that is wrong with the world of hip-hop. Funkmaster Flex serves up track after track of mediocre, violent, misogynist raps. The two words that occur most frequently on the album are 'bitch' and 'dick,' usually used together in phrases such as "suck my dick bitch." Hip-hop is a powerful medium and can be used to deliver positive and empowering messages to the youth of North America. It's too bad the artists heard here choose to ignore this potential. Instead, their odes to gunplay and sexism add to the problems, and come nowhere close to offering a solution. What's even worse is that these untalented "musicians" are the mainstream of rap, meaning they're the ones getting exposure, money and fame while the truly original and talented rappers like Mos Def are left to survive in the obscurity of the underground. As much as I hate this album, I loathe to admit I couldn't help but bob my head to some of the beats. Aarrrrgh. From the extremely lame and profanity-riddled intro by Pain in Da Ass, to the last track, *The Tunnel* gives rap music nothing but a bad name. It's too bad because there is so much good underground hip-hop out there that is dismissed or overlooked because people associate the term hip-hop with the kind of corporate-rap-dreck found on *The Tunnel*.

adambomb

oh yes!
even more

RR EE VV EE I I W W S S

Breakbeat Era
Ultra-Obscene
XL-Recording

This album should be essential listening for everyone who likes big pants and good music. Written and produced by veterans Roni Size and DJ Die, with sexy vocals provided by Leonie Laws. The band hails from the land of all things hip; Bristol, England (home of Portishead, Tricky, and Massive Attack). The reason I bought the first single was because it was on the XL-Recordings label (Prodigy, Basement Jaxx). But as soon as I heard it, I had to own the album. This is drum n' bass for the masses, I played it for my Dad, and even he thought it was alright. They avoid the minimal sounds, opting instead for music which fills the room. *Ultra-Obscene* flows from cool chill out to jump-around crazy with ease. I waited with impatience until my flatmates were all out so I could crank "anti-everything" and wake the neighbors. If you are in the market for a new CD forget about *Dance Mix 2000* and buy this instead.

Raymond Bastedo

Alien Radio Station
Magnetic Trajectory Concern
Sweet Tooth Recordings



From some location near the center of the Milky Way, Alien Radio Station is transmitting their dark, moody sounds to us Earthlings. And we dig it baby. Deep bass lines thunder by like the horsemen of the apocalypse, and on top of them, string ensembles conducted by Freddy Krueger, space beeps and

bleeps, voice samples, alien humping sounds and other odd, atmospheric noises. Together, they create a lovely, mysterious sound, perfect accompaniment for an evening of drinking red wine on a plush velvet sofa with a lover or two. Referred to as 'dark hop' and 'deep dub', Alien Radio Station delivers the sonic goods on this, their second album. *Magnetic Trajectory Concern* is sure to please all fans of trip-hop and ambient music, especially if you like black-hole heavy bass lines. Play this on a system with lots of sub and you're sure to rattle the windows, piss off the neighbors and hell, stand close enough to the speaker, or even better, straddle it, and the booming vibrations will probably get you off. So what are you waiting for? Tune into Alien Radio Station now for some smooth, powerful stimulation, aural or otherwise.

adambomb

Bloodhound Gang
Hooray for Boobies
Universal

Wow I believe I've found my new favorite band. NOT, oh my that was actually funnier than any joke the BH gang (green) seems to have produced on their album. This is supposed to be funny punky-esque rock but man oh man does it suck. Juvenile and still comes up lacking any humor. The music is also crap. Whatever you do, do not buy this music. Oh wait Limp Bizkit hasn't released something for a bit so that means you need something to tide you over. I'm quite sure most fans of Limp Bizkit will find this one a keeper. I don't like Limp Bizkit and I don't like these guys. Wait a second, I like Limp Bizkit for one reason. DJ Leathal of House of Pain. Oh Yeah.

Ben Milne

Mr. Dibbs
Turntable Scientifics
Four Ways To Rock
(www.fourwaystorock.com)



Ohio-based Mr. Dibbs (of the 1200 Hobos crew) originally released this as a cassette mixtape in 95'. Now thanks to the Toronto underground hip-hop label Four Ways To Rock this surreal example of turntablism is widely available and any hip-hop heads out there should definitely pick it up. In the continuous swirl of sounds and scratches familiar songs are radically and often hilariously fucked with. You'll hear Kurt Cobain's wailing abruptly cut-off with shotgun blasts, Scooby Doo bite the ass of Muddy Waters and the Steve Miller Band jam with Ike and Tina Turner. The highpoint of the record is the exquisite beat breakdown of Tracey Chapman's "Fast Cars." Obscure and surprising sound sources like these and some tasteful, kinetic and intelligent scratching makes this one of the best turntable albums I've ever heard.

Randy Gelling

Buddy Miller
Cruel Moon
Hightone/Festival

The first few notes on "Cruel Moon," Buddy's third CD for Hightone Records, reaffirm the fact that Buddy has not sold out to the slick pop-country that has a stranglehold on Nashville. It's easy to draw comparisons between Mr. Miller and other country twangsters such as Willie P. Bennett and Steve Earle—the new CD dishes out raunchy roadhouse tunes, pared down acoustic

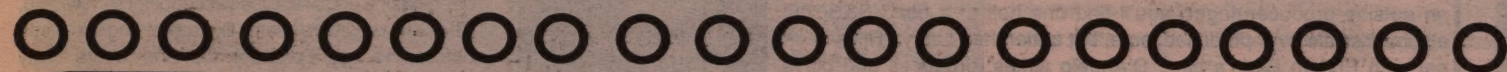
numbers and lots of great harmony vocals with his wife, Julie. The couple co-wrote most of the songs on the record, my favorite being "Somewhere Trouble Don't Go." Propelled by some fantastic drumming, the song conjures up images of camp fires, pow wow dancing, coyotes and wide open plains. Buddy plays almost all the guitar and banjo parts on the album, with guests adding fiddle, steel guitar, B3 organ and harmonium. Guests on back up vocals include Jim Lauderdale, Joy Lynn White and Emmylou Harris (Buddy and Julie were the opening act on Emmylou's "Wrecking Ball" tour and Buddy played in her band). It all boils down to a solid recording that gets better every time I listen to it; a hat that's more comfortable with the wearing. Go ahead. Try it on.

Wendy Wall

Bastard Noise
Analysis of Self-Destruction
Alien8

The Montreal label Alien8 continues to release high quality experimental music. Here, the pure noise side-project of the Man Is The Bastard noise-rock group is an even greater improvement over the split CD they shared with Japanese noisenik Merzbow. A wide variety of drones, feedback and bass explosions keep things interesting without ever falling into the pointless twenty minute epics that plague the noise genre. In fact, on many of these tracks Bastard Noise are even relatively subtle (gasp!). As with Man Is The Bastard there is a unstated connection between the violation of musical norms and a radical political ideology. Underneath it all, I bet they're good, sensitive boys.

Randy Gelling



March
2000

The
CFUV
Chart

TM	LM	Artist	Title	Label
1	-	Laika	Good Looking Blues	Beggar's Banquet
2	-	Otha Turner & The Afrosippi Allstars	S/T	Birdman
3	6*	Various	Beautiful Noise: The Apocalypse	Noise Factory
4	-	Yo La Tengo	And Then Nothing Turned Itself Inside...	Matador
5	-	Virginia Rodrigues	Nos	Hannibal
6	23	Pan American	360 Business/360 Bypass	Kranky
7	-	Mary Timony	Mountains	Matador
8	-*	Various	Vancouver Special	Mint
9	-	The Dirty Three	Whatever You Love You Are	Touch & Go
10	-	Mouse On Mars	Niun Niggung	Thrill Jockey
11	-+	Carolyn Mark	Party Girl	Mint
12	-	Giant Sand	Chore Of Enchantment	Thrill Jockey
13	-*	Kid Koala	Carpal Tunnel Syndrome	Ninja Tune
14	-*	Do Make Say Think	Goodbye Enemy Airship The Landlord...	Constellation
15	-	Bastard Noise	Analysis Of Self Destruction	Alien8
16	1*	Neko Case & Her Boyfriends	Furnace Room Lullaby	Mint
17	20	Various	Knitting On The Roof	Knitting Factory
18	-	Kepler	This Heart Is Painted On	Spectra Sonic
19	12	Rick Rizzo & Tara Key	Dark Edson Tiger	Thrill Jockey
20	-	3rd Eye Foundation	Little Lost Soul	Merge
21	-	Khan	Passport	Matador
22	-+	Trio Tikva	A Night At Fernwood	Independent
23	3	Le Tigre	Le Tigre	Wiiija
24	21*	David Kristian	Room Tone	Alien8
25	14	D'Angelo	Voodoo	Virgin
26	-	Various	L'Age D'Or	L'Age D'Or
27	-*	A Silver Mount Zion	He Has Left Alone, But Shafts of Light...	Constellation
28	-	Lamb Chop	Nixon	Merge
29	-*	Crooked Fingers	Crooked Fingers	Sonic Unyon
30	-	Mr. Oizo	Analog Worms Attack	Mute

+ denotes local artist

* denotes Canadian

RE denotes re-entry to the chart

Ranking reflects airplay compiled from weekly charts of the previous month. why not this month? 'cause I can't see into the future.
Music Director: Geraldine Bulosan. Chart compiled by me too!

chart feature



Carolyn Mark
Party Girl
Mint

This is the first major release by Carolyn Mark since the Vinaigrettes *Gross Negligee*. It has been a few years since that release and Carolyn Mark has shifted away from the pop sounds that appeared on the Vinaigrettes releases. For a number of years now her live performances have featured an old time country sound, with some gospel and folk elements. After seeing this type of material live I have been waiting for it to be released on CD, and this release did not disappoint. Some of the material is live and others come a number of different recording sessions from across Canada. I don't know how they managed to get the whole wait-staff from one of the pubs to sing back-up vocals in tune though (maybe they checked in advance to know who should not sing while they were recording). The CD has the warm feel that is lacking on many new recordings that captures the feel of what could be a good live performance in your living room without the gear and cables.

#11 this month

BOOMBTOWN
records

one stop DJ shop

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Pappa
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2CD

KID KOALA
Carpal Tunnel
Syndrome
[Ninja Tune]
CD

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V/A
Arrivals
[Global
Underground]
CD

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Rainbow

DIALTALES: CFUV 101.9 FM PROGRAM SCHEDULE

Catch us in Real Audio
cfuv.uvic.ca

PROGRAM HIGHLIGHTS

Sweet simple blades of grass pucker at every turnstyle. Purple daffodils tickle a fancy. Llamas bellow big belly butterflies in the winds of change. Thumbnails of all what we encompass in this great rebirth of spring. Open your ears, she says, and let the ladybugs dance!

NEW TO THE 'FUV

ZARA BIZARRA'S SOUNDWORLD
Tuesdays @ 1:00pm

GERMAN SHOW
Tuesdays @ 2:00pm
(heard only until April 4th)

ENERGY FLASH
Thursdays @ 3:00am

OLD SHOWS NEW TIMES

THE ZORLON GALAXY
Mondays @ 3:00pm

LAST DAYS OF PLANET EARTH
Sundays @ midnight

ADIEU....

INTENTIONALLY LEFT UNTITLED SHOW
Fridays @ 6:00am

OLLIE DEE
Sundays @ midnight

IN THE SPOTLIGHT

ZARA BIZARRA'S SOUNDWORLD

Gravity Girl (AKA Kerry Morrow) returns to CFUV with a brand new program entitled, ZARA BIZARRA'S SOUNDWORLD, heard Tuesdays @ 1:00pm. The sauciest sounds from the moogie wonderland and beyond congregate for an hour to skip and frolic across these kind waves. The soundtrack to an eclipsed mind at work. When she's not gushing over silly music, piano keys, or foreign films, Gravity Girl savours exotic candy and tip toes with the llamas.

	Mon	Tue	Wed	Thu	Fri	Sat	Sun	
6	THE BACK PORCH EMO/INDIE	FAST TIMES AT LANDOWNE HIGH ROCK	BOOSTER SHOT ROCK	UNCLE BRI'S EARLY AM FUNHOUSE WACKY	TBA	TEEN BEAT ROCK	WHAT'S LEFT OF WHAT'S REAL OPEN FORMAT	6
7								7
8	UNIVERSAL DONOR WORLD/ROOTS	ODE TO ANI FOLK	ROOTOPIA/SHARON'S SUNSHINE BREAKFAST FOLK	ACOUSTIC CREEK FOLK	COASTAL CEILIDH FOLK	RADIO ARCADIA/PLANET FOLK FOLK		8
9							9	
10	MUSIC ON MONDAY CLASSICAL	JUST SAY NANO 20TH CENTURY	MUSIC AMONG FRIENDS CHAMBER MUSIC	MUSIC THROUGH THE CENTURIES CLASSICAL	AMADEUS... & MORE CLASSICAL	SOITELLAAN FINNISH	POLISH	10
11						RHYTHMS OF INDIA	ITALIAN BROAD CASTING SYSTEM	11
12	PROFIT? NOT! PUBLIC AFFAIRS	PERVASIVE ACTUALITIES TAP IN/INTO THE STREETS	STIR FRY/A SHOW OF SOLIDARITY PUBLIC AFFAIRS	DEEP ECOLOGY ENVIRONMENTAL	EARTH FIRST ENVIRONMENTAL	IRISH	POSTALES MUSICALES LATIN	12
1	THIS WAY OUT MAKING CONTACT	ZARA BIZARRA'S SOUNDWORLD OPEN FORMAT	ALTERNATIVE RADIO PUBLIC AFFAIRS	FRESH AIR NEW DJ ROTATION	ARTLET ARTS MAGAZINE			THE GREEK HOUR
2	SWEDISH	GERMAN	MACHINE MUSIC ELECTRO-ACOUSTIC	TBA	UNRESERVED NATIVE	SOUNDS OF SCOTLAND	GUITAR JAZZ JAZZ	2
3	THE ZORLON GALAXY OPEN FORMAT	JUST ANOTHER RANT OPEN FORMAT	30 SECONDS OVER TOKYO OPEN FORMAT	THE MATRIX/ELECTRIC DIALECTICS ELECTRONICA	PMS SHOW/ THE MANSION PUNK	SKANKSTER'S PARADISE SKA	DISCIPLES OF DR. DEMENTO METAL	3
4		AUDIO VISUALIZATIONS STORYTIME				HILLBILLY HEAVEN COUNTRY		4
5	GUERRILLA RADIO PUBLIC AFFAIRS	CARAVAN IMPROV & AVANT-GARDE	TOKEN ZONE WOMEN OF COLOUR	BLACK & TAN FANTASY AFRICAN-AMERICAN	SOUNDCHECK SKA/SURF/PUNK	FRENCH	MAH HADASH! JEWISH MUSIC	5
6	MILE STONES/ FIVE SPOT JAZZ	JUMPIN' IN JAZZ EARLY JAZZ	STRAIGHT, NO CHASER JAZZ	ONE UP, ONE DOWN/ OUTSIDE LOOKING IN JAZZ	SEARCHIN'/ ECLECTIC JAZZ SHOW JAZZ		WOMEN ON AIR WOMEN'S ISSUES	6
7						ALIVE & DREAD REGGAE	IN THE MOOD JAZZ	7
8	GIRLS NIGHT IN QUEER WOMEN	BOOKLIT QUEERLY CANADIAN	LET THE GOOD TIMES ROLL RHYTHM & BLUES	NEW ALBUM REVIEW	SAD & BEAUTIFUL WORLD SPOKEN WORD PERFORMANCE	BOOM SHAK ATTAK DUB & DOWNTempo	SOLUTIONS PUBLIC AFFAIRS	8
9	BEATING TIME WOMEN IN MUSIC	MOVIETRAX SOUNDTRACKS & SCORES	RED EYE SPECIAL OPEN FORMAT	EARMEEALS ELECTRONIC & EXPERIMENTAL	IN THE SHADOWS HIP HOP			9
10	BUBBLEGUM CRISIS/ COURAGE, MY LOVE OPEN FORMAT	STICKY MESS/SONGS FOR THE MISUNDERSTOOD OPEN FORMAT		AREA OF REFUGE / SOUNDS OF SKUNK PUNK	ESCAPE VELOCITY TECHNO	SUB ZERO HIP HOP	THE FISH SHOW OPEN FORMAT	10
11		PHAT STAX O WAX HIP HOP	VICTORIA'S CHINESE RADIO CHINESE	SYNODIC THEATRE OPEN FORMAT	A.M. RADIO OPEN FORMAT	GARAGE GROOVES GARAGE ROCK	LAST DAYS OF PLANET EARTH POP/PUNK/OPEN FORMAT	11
12	JIMMY TWILIGHT'S LONESOME LOUNGE LOUNGE	GROOVES, JAMS & BOOGIES JAM ROCK		REALLY GOOD MUSIC ELECTRONIC DANCE	LAST DAYS OF PLANET EARTH POP/PUNK/OPEN FORMAT	LONGHAIR'S JUKEBOX OPEN FORMAT	TBA	12
1	THE BACK PORCH OPEN FORMAT	GUMBO OPEN FORMAT	FIVE RINGS OF SPUN FUN OPEN FORMAT	ENERGY FLASH ELECTRONIC DANCE	GALLOPPING GOOSE REVIVAL ROCK	NIGHTHAWKS @ THE DINER JAZZ, TALK, & MORE TALK	GUMBO OPEN FORMAT	1
2								2
3								3
4								4
5								5

SPOKEN WORD

MULTICULTURAL

Weekly Events

- All-Ages Show Listings -
The Underground Voice:
370-PUNX

sun Sundays @ the JBI pub (poetry @ more...)
Coffeehouse @ the Norway House
Velvet @ Steamers

mon 90s Power Pop w/ DJ Millennium @ the House of Blues
Hospitality Night w/ DJ Daddy Mack @ Legends
Retro Night @ the Limit
Stage Fright (open mic) @ Steamers

tues Billboard Top 40 w/ DJ Varius @ the House of Blues
All Request Night @ Legend
Connection (hip hop) @ the Limit
Cafe Philosophy @ Mocambo, 7pm
Tuesday Night Jazz @ Steamers
Stand Up Comedy Night @ the Tally Ho Motor Inn

wed 80's Retro Dance w/ DJ Varius @ the House of Blues
DJ Shade's House Party @ Legends
Rumours @ the Limit
Lynne McNeil @ Charters, McMorran's Beach House
Stir Fry: Hip Hop, Reggae, Rare Groove & Assorted Exotic Beats @ Steamers
The Blue Lodge (drumnbass) @ Neptune Soundbar

thurs Top 40 Dance w/ DJ Cooke @ the House of Blues
Windy City Thursdays @ the Icehouse
The Original 80's Night w/ DJ Shade @ Legends
Retro 80's @ the Planet
Interchill Thursdays @ Neptune Soundbar
Student Night w/ A Particular Wave @ Steamers
Open Mic w/ Dan Wise @ Thursdays

frid Live Music @ the Brickyard
DJ Daffy & DJ Daddy Mack @ Legends
ORCA @ Neptune Soundbar

sat's Live Music @ the Brickyard
Blues Jam @ the James Bay Inn
DJ Daffy & DJ Daddy Mack @ Legends
Rumours @ the Limit
Stand Up Comedy Night @ the Tally Ho Motor Inn

The Gig Guide

Saturday, April 1st

Crush Groove, Slyce Inc., and Resurrection Mary @ Vertigo
The Grames Brothers w/Thundersauce @ Steamers
The Visionaries, DJ Rhetmatic @ the Alley, 7:30 p.m.
Dayglo Abortions, Lummo @ Ice House
Primordial Nature, DJ's Yoshi and Tha Roman @ Neptune Soundbar
September, Life Preserver, 3 Inches of Blood, Norman Bates Valentine, Confessions of a Mask, and Leah @ Little Fernwood, 6:30 p.m.
Texas Flood (Steve Ray Vaughan Tribute Act) @ the Blues House
Evelyn de la Haye, Angus Kelleet, Lawrence de la Haye @ Robin and Winifred Wood Recital Hall, 8 p.m.
Last Night of the Proms @ Royal Theatre, 8 p.m.
Huge, Buttless Chaps, and Atlas Strategic @ the Marine Club (Vancouver)
The Plan, Red Light Sting @ Trout Lake Hall (Vancouver)

Sunday, April 2nd

Mahler's "Symphony of a Thousand" @ Farquar Auditorium, 2:30 p.m.

Monday, April 3rd

Femi Anikulapo Kuti @ Richard's on Richards (Vancouver)

Wednesday, April 5th

Murder City Devils, Gluecifer and Gaza Strippers @ Ice House
Eddy Clearwater @ the Yale (Vancouver)

Thursday, April 6th

Planes Mistaken for Stars, Intrepid, Shapiro @ G-Spot, 7 p.m.
DJ Hipp-E @ Ice House
Danko Jones @ Thunderbird Stadium (UBC)

Friday, April 7th

The Skydiggers @ Vertigo
Fetish Show @ Ice House
Shumka's Cinderella @ The Royal Theatre, 8 p.m.
Eddy "the Chief" Clearwater @ the Blues House
Huge, Strung Out, and Veronica Tangent @ Fernwood Community Center
Method Man/ Redman @ the Commodore (Vancouver)
Danko Jones w/ The Murder City Devils @ Brickyard (Vancouver)

Saturday, April 8th

Danko Jones, Fast Jacket @ Ice House
The Watchmen, Lily Frost @ Vertigo
The Carolyn Neapole w/ Johnny Action Figure @ Steamers
Trooper @ the Blues House
Cobblestone Jazz @ Neptune Soundbar
Zen Guerilla @ Brickyard (Vancouver)
Clumsy Lovers @ Railway Club (Vancouver)

Sunday, April 9th

Passion for Classics 6 @ UVic Centre, 2:30 p.m.

Monday, April 10th

Passion for Classics 6 @ UVic Center, 8 p.m.

Tuesday, April 11th

Jeru the Damaja, Swollen Members, DJs Verse and Squantos @ the Limit

Wednesday, April 12th

DJ Wax, Outrageous, Extreme @ Legends

Thursday, April 13th

Donald Glaude @ Ice House
Matthew Good Band @ the Central (Vic Curling Club)

Friday, April 14th

Arthur Funkarelli @ Steamers
Jeff Healey @ Vertigo
Chixdiggitt, Huevos Rancheros @ Ice House
Chuck Alvarez @ Blues House
Bobby Conn @ Brickyard (Vancouver)

Saturday, April 15th

Clumsy Lovers @ Steamers
JP5, Mudslinger @ Ice House
Chuck Alvarez @ the Blues House
Pilgrims of the Mind w/Sarah Marreiros and DJ Adham Shaikh @ Neptune Soundbar
All day, all ages show featuring Omni and 10 other bands @ Shawnigan Lake Community Center
Zubot and Dawson @ Thursdays
Black Halos TBA (Vancouver)

Thursday, April 20th

Johnny Fiasco @ Ice House
Slackers & Eep Op Orp @ The Limit
DJ Swift @ Legends

Friday, April 21st

The Powder Blues Band @ the Blues House

Saturday, April 22nd

Jeff Greinke @ Open Space
Earth Day Benefit w/ A Particular Wave and Giggles @ Steamers
Valiants @ the Blues House
Ska night @ Ice House
Cobblestone Jazz meet Eep Op Orp @ Neptune Soundbar
Zubot & Dawson, Kim Barlow @ Van. East Cultural Center

Sunday, April 23rd

Kill Sadie, Confessions of a Mask @ Little Fernwood, 7 p.m.

Monday, April 24th

Giant Sand @ Starfish Room (Vancouver)
Mouse on Mars TBA (Vancouver)

Tuesday, April 25th

John Scofield Band @ Legends

Wednesday, April 26th

Garnet Rogers @ McPherson Playhouse
Tristan Psionic, Crooked Fingers @ Ice House
San Francisco drumnbass showcase @ Neptune Soundbar
John Scofield Band @ Van. East Cultural Center

Friday, April 28th

The Earthmen, Threat from Outer Space @ Steamers
Urge Tattoo's 5th anniversary party w/ Black Halos, the Pricks, Speakeasy @ Ice House
The Michael Hill Blues Mob @ the Blues House

Saturday, April 29th

The Hanson Bros @ Ice House
Flannel Jimmy @ Steamers
Dub Wiser, Dub Central Live, DJ's Salamander and Moses @ Neptune Soundbar
Elmore's Bar and Grill @ the Blues House
Beck @ the Plaza of Nations (Vancouver)

Upcoming show dates are placed here for free. Email us & have your submissions in by the 20th of April to be listed in our May issue.

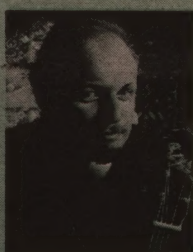
Gig Guide PLUS!

Up Coming Events you should note, even if we weren't able to do interviews...

Garnet Rogers

Stan's younger brother will grace Victoria with one of his legendary live performances, including songs from his latest release Sparrow's Wing.

Thurs April 27 @ McPherson Playhouse. Sponsored by CFUV.



Clumsy Lovers

Celtic-bluegrass-rockers from Vancouver whose latest CD Live! captures them in full flight with AC/DC covers and "Orange Blossom Special" butting heads. Sat April 15 @ Steamers.



The Slackers

Prepare to dance it up to NY's own, the Slackers. Ask anyone who has seen the Slackers play live and they will have nothing but praise for the performance. They play a very tight old-skool style of ska that is impossible not to dance to. Thurs April, 20 @ The Limit. Sponsored by CFUV



Murder City Devils

Seattle's finest arehyped as the return of rock n roll. The Murder City Devils are full of energy, a dynamic act sure to put on an action packed show. A must see for fans of the rock 'n roll revival. Wednesday, April 5 @ The Icehouse. Co-presented by CFUV.



Vertigo

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